PA-KUA CHANG
for
SELF-DEFENSE

BY:
LEE Ying-arng
& YEN Te-hwa

ABOUT THE AUTHOR

Jason, Ying-arng Lee (李英昂)
Founder of Lee's Modified Tai Chi Chuan.
President of Inner system Martial Arts Association.
Doctor of Chiropractic and Acupuncture.

A great master of the Chinese Martial Arts today. In his young days, he studied the arts of Chin-na (擒拿手) (Grapping) and Dian-hsuhe (點穴術) (the art of hitting the vital points of human body) under a monk, whose surname is Sun (孫大法師), for more than ten years in the Northeast provinces of China. He is accomplished in this manly art. In 1950, he studied the most advanced art of pugilism and fencing of Wu Tang Brance (武當派) under Master Kuo Chi-fung (郭歧鳳先生) and in the recent years, he studies and practises diligently the Yee Chuan (意拳) (Mind first) under the Master Liang Chi-pang (梁子鵬先生) and Professor Wang Shian-Jie, (王薌齋先生) founder of Modified Yee Chuan.

Master Lee is an ardent promoter of the Chinese Art of self-defence and has in spare time written quite a number of instruction books on:

1. The art of Grapping (七十二把擒拿技法) (Chinese edition)
2. Iron Palm in 100 days (鐵砂掌功) (Chinese and English edition)
3. The advanced art of Grapping (七十二把擒拿原理) (Chinese edition)
4. Illustrated course on the Shiaolin Chuan (古本少林拳圖譜註) (Chinese edition)
5. 24 course on the art of Kicking (廿四連環腿法)
6. Annotations of the practice of the Tai Chi Lance (太極十三槍譜註) (Chinese edition)
7. Tai Chi Chuan for self-defence (太極拳使用法) (Chinese edition)
8. Chinese Leg Manoeuvres (中國腿擊法) (Chinese & English edition)
9. Lee' Modified Tai Chi Chuan for Health (李氏精簡太極拳) (Chinese & English edition)
10. The secret of Thai-Boxing (泰國拳之秘密) (Chinese edition)
11. Pa Kua for Self-dence (八掛掌使用法) (Chinese & English edition)

Besides all these, he has also written numerous articles on the manly art for the press and magazines, which are of great benefit to all students of the Chinese Martial Arts.

Indeed, Master Jason, Ying-arng Lee deserves everlasting merit in the world of Chinese Martial Arts.

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Author	Lee Ying-arng Yen Te-hwa
Translator	K. W. Loke W. M. Lam
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PART ONE

Introduction

of

PA KUA CHANG

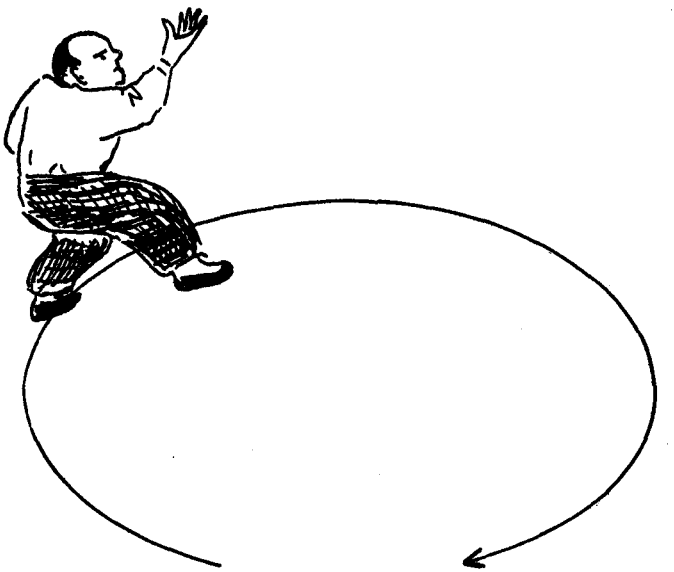
BY

LEE YING-ARNG

INTRODUCTION OF PA-KUA CHANG

The inner school of Chinese martial arts(內家拳), includes Pa-kua Chang (八卦掌), Hsing-1 Chuan (形意拳) and Tai-Chi Chuan (太極拳). Pa-kua Chang deals mainly with the use of the palm. In training, it requires one to walk in a circular fashion(fig. 1.). As an art, Pa-kua Chang is renowned for its gracefulness and agility.

All movements made are smooth and coordinated, and the body employed as a whole. No reliance is placed on using the force generated from only a portion of the body.



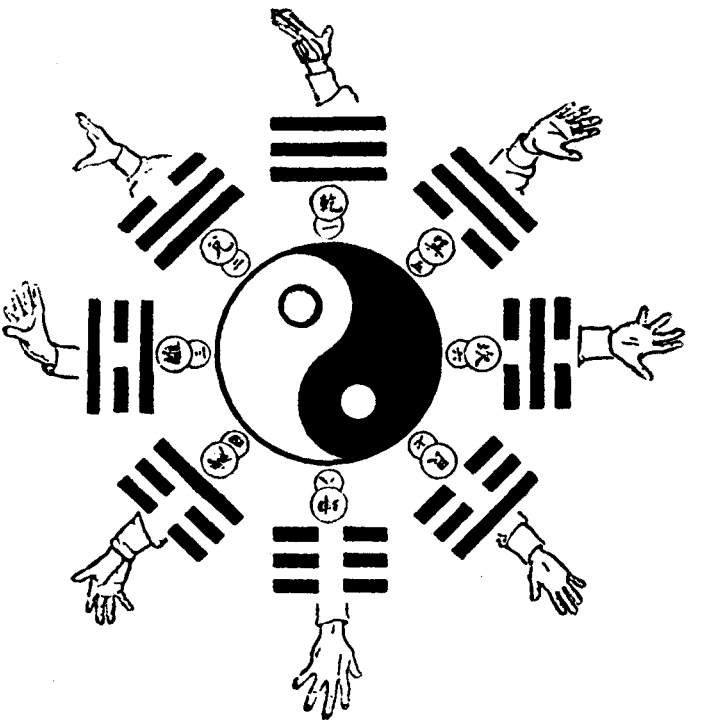
THE NAME

'Pa' means eight;
'Kua' means diagram;
'Chang' means Palm maneuvers.

THE EIGHT BASIC PALM MANEUVERS

Pa - kua Chang refers to a set of palm maneuvers, totaling eight in number. They are based on the "Eight diagrams" of the I Ching. When these eight are variably combined, they in turn give rise to sixty four other palm maneuvers. The eight basic maneuvers are also known as "the eight mother maneuvers".

Fig 2. shows the 8 changes of the Pua Kua diagrams on which basis, the 64 palm maneuvers are derived.



The Eight positions of the palm

In the various maneuvers, the palm can be placed in 8 positions. These positions are : -

1. Yang Chang 仰掌

The inner palm faces upward; the fingers are apart. (figs. 3-4)

3

4

2. Fu Chang 俯掌

The inner palm faces downward; the fingers are apart. (figs.5-6)

5

6

3. Shu Chang 豎 掌

The inner palm faces outward; the fingers are apart. (figs. 7-8)

7

8

4. Pao Chang 抱掌

The fingers are apart as if the hand is holding something. (figs. 9-10)

9

10

5. P'i Chang 劈 掌

The fingers are apart; the thumb points upwards at a slant; the fifth finger points down at a slant. The hand moves as if it is cutting something from above. (figs. 11-12)

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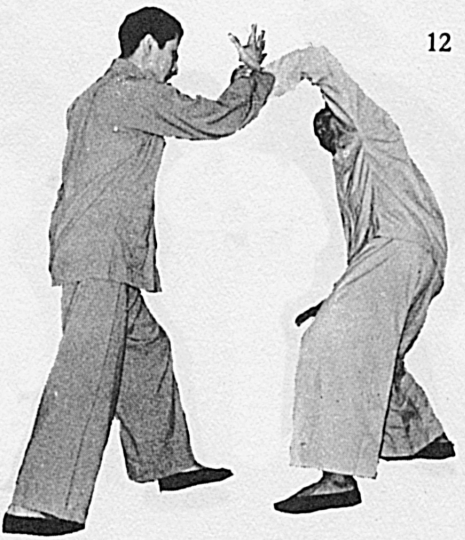

6. Liao Chang 撩掌

The fingers are apart; the inner palm faces inward. The hand moves as if the outer palm is pushing something upward and forward from below. (figs. 13-14)

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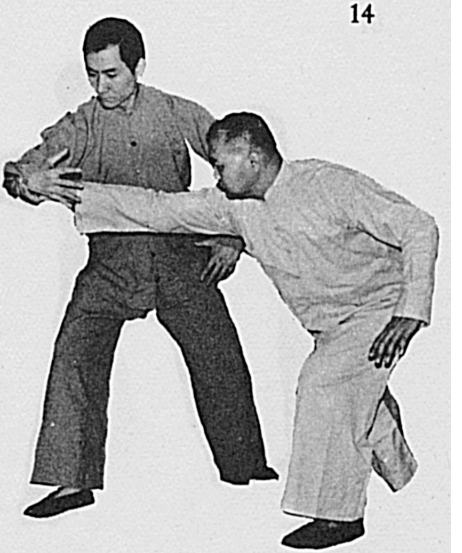


7. T'iao Chang 挑掌

The fingers are apart and point upward. (figs. 15-16)

15

16

8. Lo Shuan Chang 螺旋掌

The fingers are apart; the outer palm faces outward. The hand then moves spirally (upward) so that the inner palm faces outward. (figs. 17-18)

17

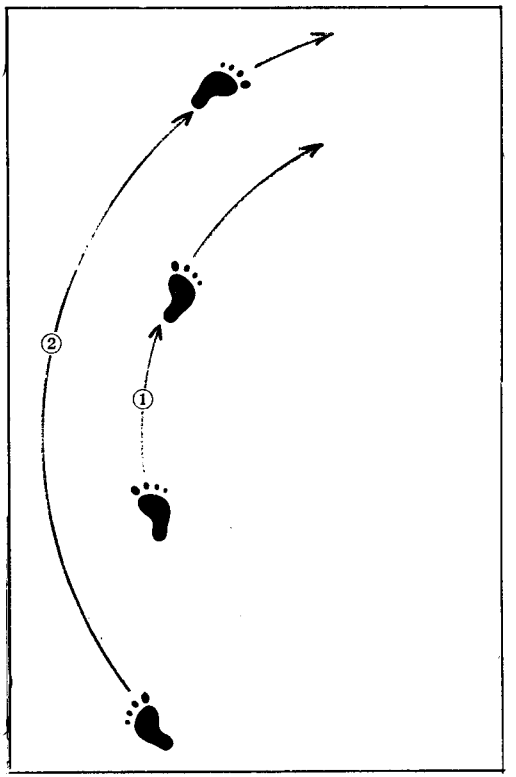
18

THE BASIC FOOTWORK

"Walking in a circle" is the basic method of training the footwork in Pua Kua. The basic footwork are three, namely: Shun Pu (forward 順步), K'ou Pu (Toe-in 扣步) and Pai Pu (Toe-out 擺步).

Shun Pu (forward 順步)

The main point of Shun Pu is that during advancement, the front foot moves first, followed by the foot behind. (fig. 19). During retreat, the back foot moves first, followed by the foot in front. (fig. 20). Shun Pu actually resembles the ordinary way a person walks. In training ourselves to 'Walk the Circle', we only advance and do not retreat.



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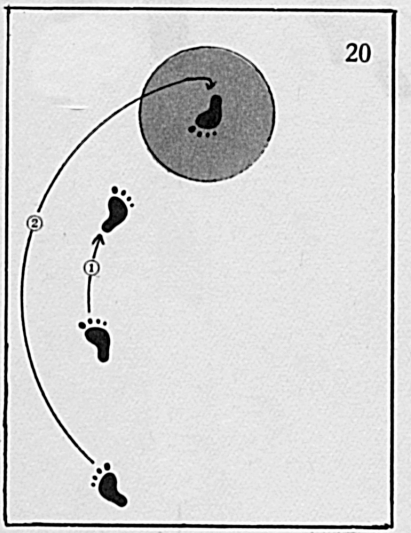
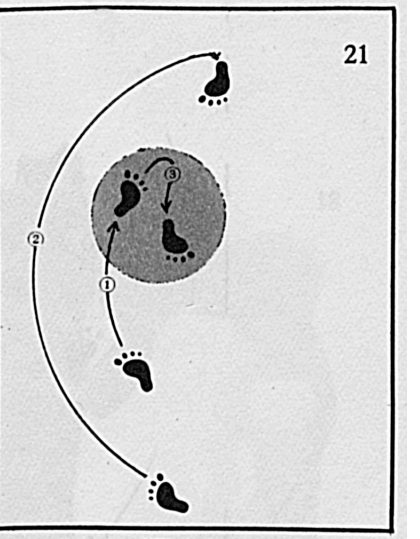
Shun Pu (forward 順步)

K'ou Pu and Pai Pu (扣步與擺步)

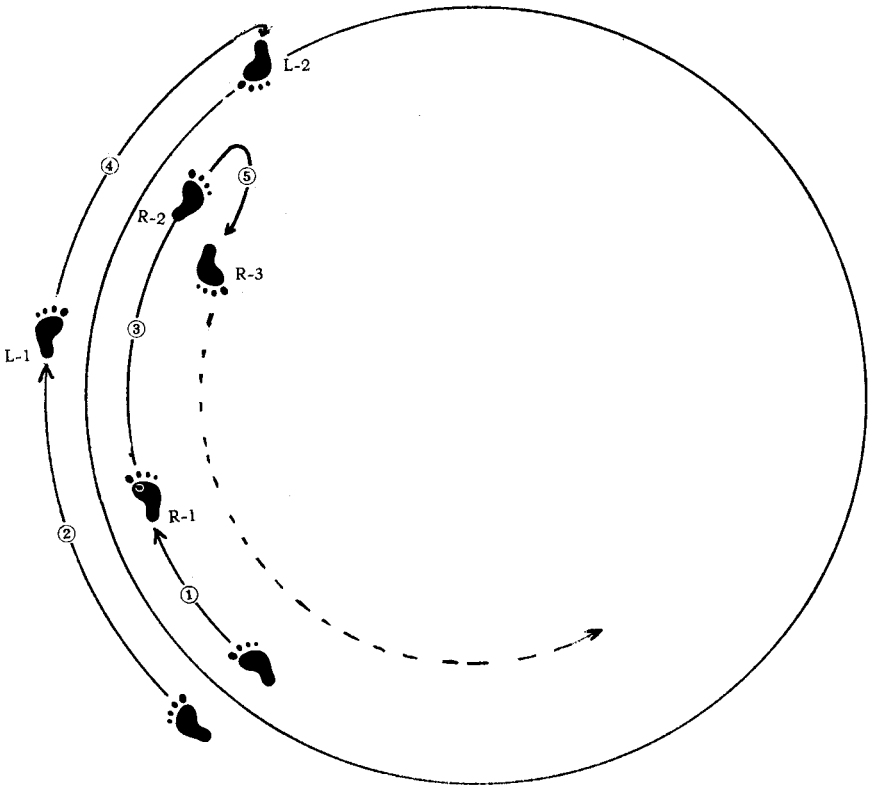
With Shun Pu, one may 'Walk the Circle' many times, but only in one direction either clockwise or counter clockwise. If one wants to reverse his direction, he has to employ K'ou Pu and Pai Pu. Assume that a person is walking 'the Circle' with Shun Pu in a clockwise manner. His last position is indicated in (fig. 21). R-1 represents the right foot; L-1 represents the left foot. In order to reverse his position, he first moves his right foot to the position R2, he then brings his left foot foward to the position L-2 so that the right foot R-2 is now at a right angle with the left foot L-2. To move the left foot in such a way is called K'ou Pu. However, the reverse is still not complete. To accomplish this the right foot now turns to the position as indicated by R-3 The reverse is now complete. The move of the right foot in this way is termed 'Pai Pu'. Now one may proceed to 'Walk the Circle' with Shun Pu in a counter clockwise direction. In like manner one can switch his direction back to clockwise from counter clockwise direction.



K'ou Pu (Toe-in 扣步)



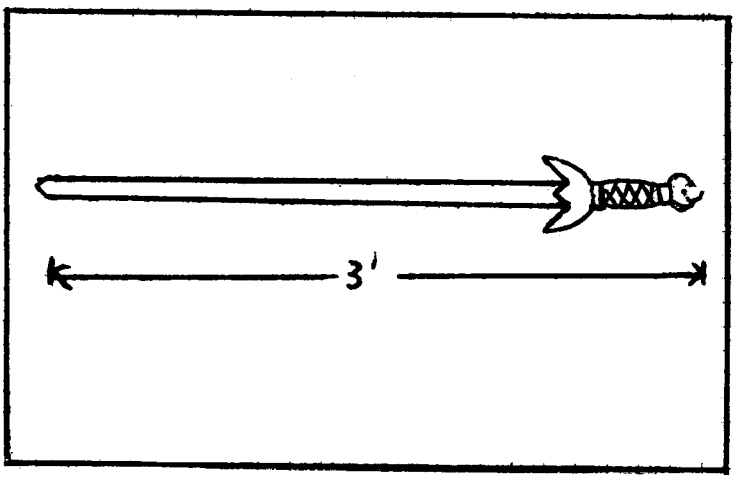
Pai Pu (Toe-out 擺步)



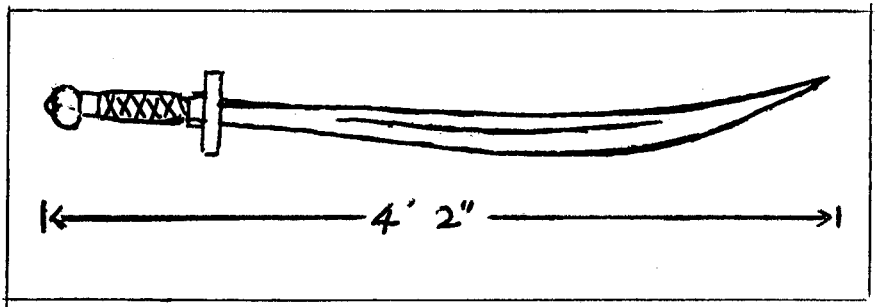
Walk the circle

THE WEAPONS

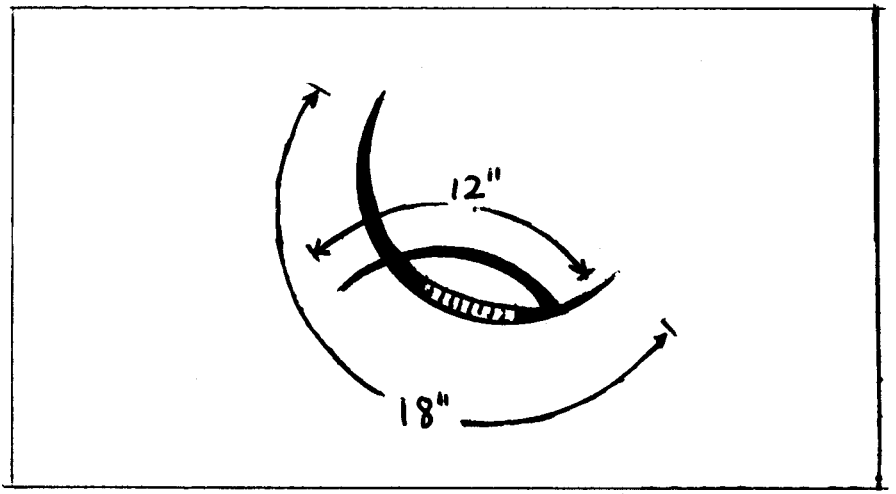
The free hand defense art of Pa Kua is based on the eight mother palm maneuvers from which are developed a total of sixty four changes. The weapons of the Pa Kua school include the sword(劍), the single knife(單刀),the lance(槍) and the famous Semi-circular-sword (弧形劍) (figs. 22-25). The principles in the use of these weapons are similar to the principles of the palm maneuvers. The essence is in the circling movements (Walk the cirle) and their changes.



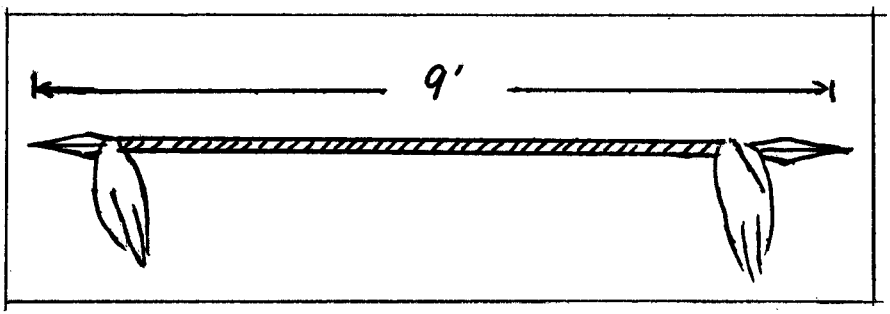
Sword 劍



Knife 刀



Semi circular sword 弧形劍



Lance 槍

THE GREAT MASTER OF PA KUA SCHOOL

Tung Hai-chuan (董海川, 1796-1880)

No one could relate the exact history of this mysterious man, He only came into prominence when he was an eunuch in the palace of the Ching Emperor. Prior to that he was relatively unknown.

On one occasion, the Emperor entertained his guests to a great feast. The palatial grounds were crowded with people at that time and entrance and exit was a herculean task. Tung Hai-chuan however could maneuver himself in and out of the palace grounds with comparative ease. The Emperor was much surprised by Tung's agility and questioned him. It was then that Tung first revealed himself to be a Master of Pa Kua Chang. He was then obliged to give a display of his skill. His performance was so unique and so impressed the Emperor that he was at once made the pugilistic teacher of the palace guards. After this, Tung's fame spread far and wide. Tung only had a few students, as few could reach him in the closely-guarded palace. It was only after his retirement when he lived outside the palace that he gained more followers.

Among them were many pugilists of great repute.

Many anecdotes were given of Tung's ability. One day, Tung was meditating in a sitting posture beside a wall. In the same room were his students. Suddenly, the wall collapsed and the students who were sitting at a distance were so frozen with fright that they could only gape and stare at the site of the accident. To their amazement, Tung was unharmed, for on looking around they found Tung sitting quietly in a chair in another corner of the room.

Another incident occurred on a cold winter day. Tung was asleep on a couch. A student wanted to cover him with a blanket. But, no sooner had he placed the blanket on the teacher, than the latter suddenly disappeared. Looking around, the student was amazed to see the teacher sitting in another corner of the room.

Master Tung seldom discussed the origin of the art with his pupils. Only after a visit paid him by Tsung Wei-i (宋唯一) did he say that Tsung's teacher and his teacher were fellow students. As Tsung was a master swordsman, it was surmised by Tung's pupils that there is possibly a historical connection between the two schools (note 1). In fact it was learned from a reliable source that Tung in reality, was formerly a notorious bandit and was wanted by the law. He then became a monk to go into hiding but was later expelled from the monastery for intemperance.

Tung Hai-chuan could maneuver himself in and out of the palace grounds with comparative ease.

As a last resort, he ended up as an eunuch in the Emperor's palace.

Tung had many pupils and the most famous were Yin Fu (尹福, 1842-1911)and Ch'eng T'ing-hwa(程庭華, ?-1900). Tung died in the sixth year of the Emperor Kwong Hsu (光緒, 1875-1908) at the age of 84 and was buried a mile away from the East Gate of Peking.

Tung Hai-chuan's tomb 董海川墓

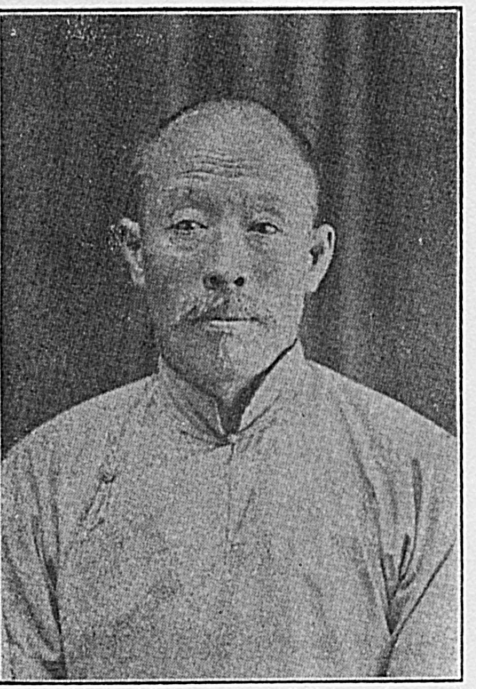
NOTE

The origin of Pa Kua is still unknown, no one knows who the founder of this school of martial arts was.

Regarding the master from whom Tung learned his arts, there were two different versions.

1. One source claimed that the founder of Pa Kua Chang had two prominent students 'Pi Yueh Hsia' (man without shadow unden the moon) and 'Pi Teng Hsia' (man without shadow under the lamp). Tung acquired his art from 'Pi Teng Hsia' while Tsung Wei-i the famous swordsman learned his skill from 'Pi Yueh Hsia'. In 1949, the writer Lee Ying-arng was learning fencing with Master Kuo Chi-fung (郭歧鳳 fig 26). According to Master Kuo his arts came from Master Tsung Wei-i. However, Master Kuo's fencing and pugilistic arts are quite different from those of Tung Hai - chuan's. In view of this difference, it can be surmised that the validity of this historical version is open to doubt. The following table summarizes this version of the story.
2. Another version came from Master Jen Chi-ch'eng (任致誠, fig 27) who wrote a book called Yin Yang Pa P'an Chang (Pa Kua Palm Maneuvres with Yin and Yang). According to this book Jen's teacher Master Lee Chen-Ch'ing's (李振清) Eight Palm Maneuvres and Tung Hai-chuan's Eight Palm Maneuvres were both learned from Master Tung Meng-lin (董夢麟). Indeed there were many similarities between Lee's Pa P'an Chang and Tung's Pa Kua Chang. However, there is no concrete proof of master Jen's version, Table two outlines what Master Jen believed.

Kuo Chi-fung 郭歧鳳 (?- 1951)



Jen Chih-ch'eng 任致誠

Master Yin Fu (1842—1911)

Yin Fu (fig 28) was a native of Ch'i district, Hopeh Province. When he first arrived at Peking, he worked as an apprentice in a cutlery shop. Later, he became a hawker selling hot cakes.

Yin was particularly fond of the martial arts. He had heard of Tung Hai-chuan's reputation and longed very much to study under the master. He therefore set out to sell cakes day after day in front of the palace gates. By this means, he ultimately contacted the master who rewarded his sincerity and persistence by accepting him as a pupil. Yin began to practise his newly learned art with untiring energy and soon came to master whatever his teacher could impart.

Yin Fu 尹福 (1842——1911)

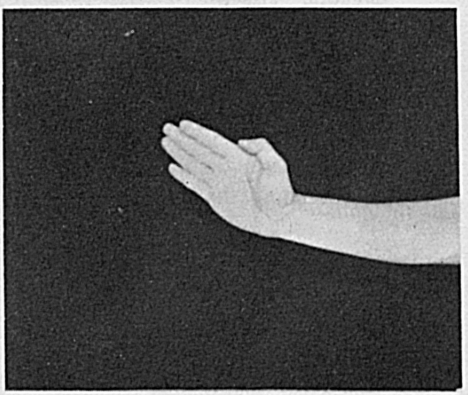
Although Yin was thin, earning the nickname 'skinny', his outward appearance belied his true worth. In 1900, he was responsible for escorting the Empress Dowager out of Peking when the city was besieged by foreign troops. After this, he became famous and many pupils studied under him.

Yin was the first person to popularize the 'Ox tongue Palm' (fig 29) and the 64 changes of the Pa Kua art.

His most famous pupils were Ma Kuei (馬貴), Ts'ui Chen-tung (崔振東), Kung Pao-t'ien(宮寶田)and his own son, Yin Yu-chang (尹玉璋 fig 30).

Master Yin Fu died in 1911 at the age of 69.

Yin Yu-chang 尹玉璋



Ox tongue palm 牛舌掌形

Ch'eng T'ing-hwa (程庭華 ?—1900)

Master Ch'eng was a native of Ch'eng village of Sun district, Hopeh Province. He opened a spectacle shop in Peking and was popularly known as 'Spectacle Ch'eng. Spectacle Ch'eng was very fond of the martial arts. At first, He studied under various schools of Chinese Boxing for a couple of years, but achieved little progress.

Finally, he was recommended to Master Tung Hai-chuan under whom he studied for a few more years. By persistent practice, he became an expert himself. It was known that many famous fighters had challenged Ch'eng but no one thus far could defeat him.

Ch'eng had an impulsive nature. He was short but strong. In all his fights, he was particularly fond of using the 'Single Pounding Palm' (單撞掌) and was always successful in throwing his opponents in a single movement. In contrast to Yin Fu, who popularized the 'Ox tongue palm' 牛舌掌, Ch'eng was known for his 'Dragon Claw Palm' (fig.31). Though both of these men studied under Tung Hai-chuan, the difference in style between them could be attributed to the difference in their nature and their degree of intelligence.

In July 1900, foreign troops entered Peking ransacking the city. Looting, raping and other acts of barbarism were everywhere to be seen. Master Ch'eng was so angered by these atrocities that he resolved to take vengeance on the foreign troops. At the sight of a dozen or so soldiers, he set forth to meet them with only two daggers. His pupils tried to stop his folly, but to no avail. It was learned later that Ch'eng single-handedly killed ten or more soldiers. but in the ensuing struggle, he died of multiple bullet wounds.

His most famous pupil was Sun Lu-t'ang (孫祿堂).

Ch'eng had two sons. The elder, Ch'eng Yu-lung (程有龍 1875 -1928) was also a master of Pa Kua Chang. He was responsible for spreading the art in Peking and Tientsin.

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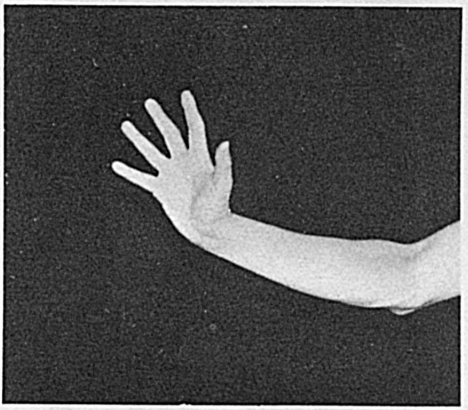

Dragon claw palm 龍爪掌形

32

Ch'eng Yu-lung 程有龍 (1875——1928)

33

Sun Lu-t'ang 孫祿堂 (1860——1932)

34

Ch'eng Yu-lung 程有龍 (1875——1928)

A BIBLIOGRAPHY OF THE PA KUA SCHOOL

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PART TWO

PA KUA CHANG

FOR

SELF-DEFENSE

BY

YEN TE-HWA

Method 1

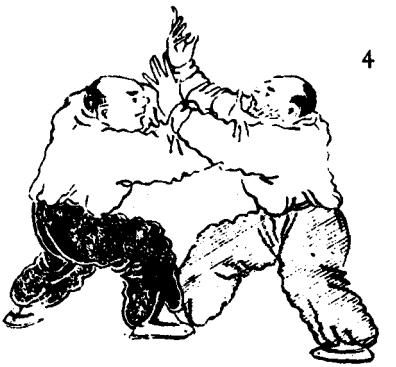
1

The adversary (grey pants) hits me with his right palm.

I lower my body slightly and block his right forearm with my right palm. (fig 1.)

Then, quickly I thrust my left hand forward from under my right arm so that my left hand ends up by keeping his right arm at bay. (fig 2.)

The opponent would most probably attempt to hit me with his left arm. At this moment, I step forward and hit his chest with my right elbow. (fig 3.)



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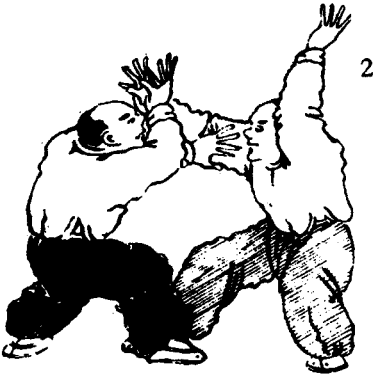
The opponent would block my right elbow and hit me with his left hand, so I should thrust my right towards his left shoulder. (fig 4.)

Then, I must rotate my right arm, so that I could catch hold of his left elbow while simultaneously, I withdraw my left hand. (fig 5.)

I then lift his left elbow upwards. (fig 6.)

Then exerting force from the waist, I hit the opponent with my left in the region of his ribs while relaxing my right hand hold at the same time. (fig 7.)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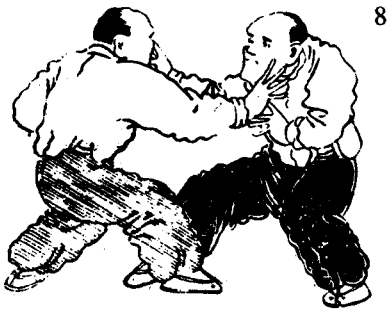

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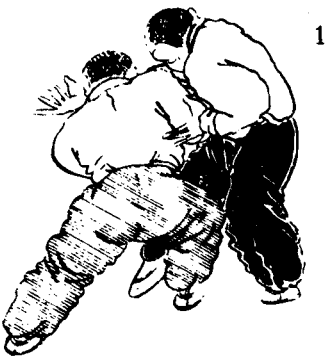

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Method 2

I hit the opponent with my right palm. He twists his body to the right and catches hold of my wrist with his right hand and my elbow with his left hand. (fig 8-9)

Quickly, I thrust my right arm to my left and upwards, to counter the hold of his two hands. (fig 10-11.)

Then I lower my right arm and lead the opponent to such a position that my left hand could control his right forearm. (fig 12.)

At the same time, I raise my right leg. (fig 13.)

Putting the weight of my body behind both palms, I lower my right foot forward and hit the opponent. (fig 14-15)

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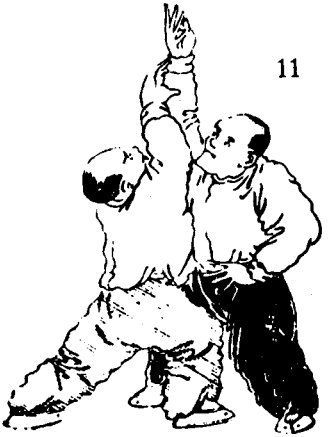
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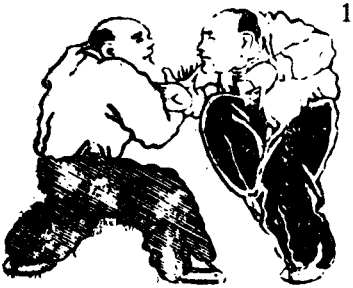
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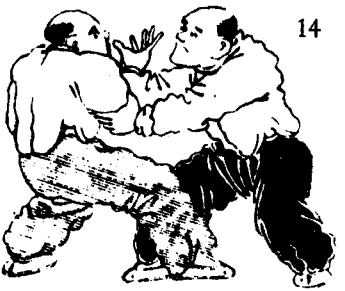
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Method 3

I hit the opponent with my right palm. (fig 16.)

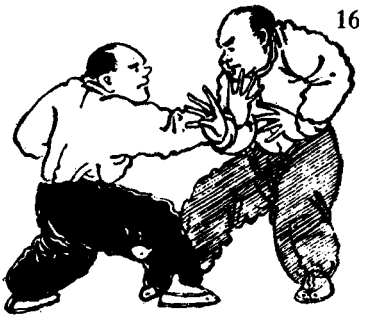
He twists his body and catches my right wrist with his right hand and my right elbow with his left hand. (fig 17)

I immediately thrust my right arm downwards(fig 18.) and twist my right forearm outwards.(fig19.)

Then I rotate my forearm again and this time, upwards. At the same time, I step forward with my left foot (toe inwards), lower my body and use my left hand to raise his right arm, simultaneously raising my right leg. (fig 20.)

Turning my body I then place the opponent's left arm across my left shoulder (fig 21.)

In coordination with the pull of my left hand on the opponent's left arm and the bending of my waist, the opponent would be thrown over my head.(fig 22.)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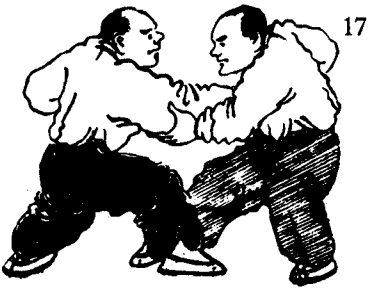
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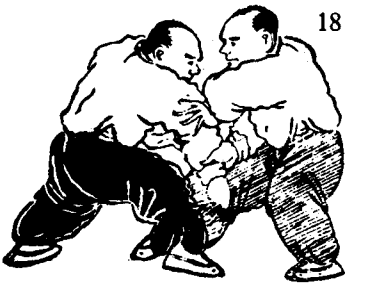
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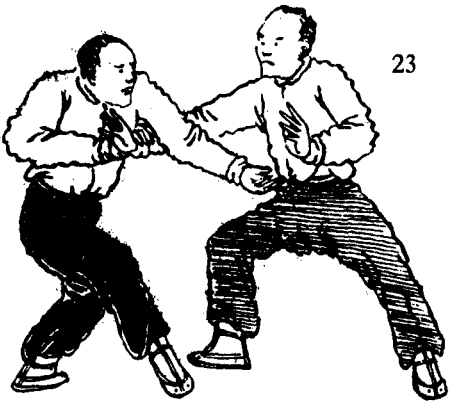

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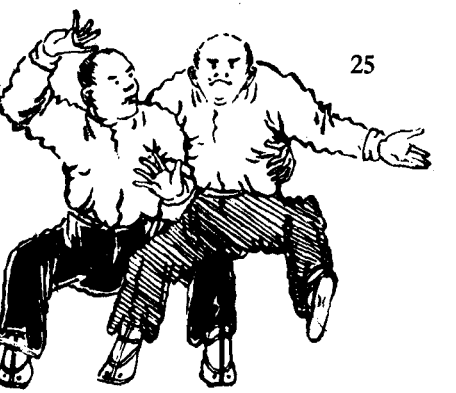
Method 4

The opponent hits me with his right hand. I withdraw my body slightly backwards and catch hold of his wrist with my right hand. (fig 23.)

I step forward quickly and put my left foot behind his right foot. At the same time, I employ my left elbow to press downwards against the opponent's right arm (fig 24.)

I then thrust my left arm under his right armpit, across his back until my left hand touches his left ribs. At the same time, my right arm is raised above my head with the purpose of slapping the opponent on the face. (fig 25.)



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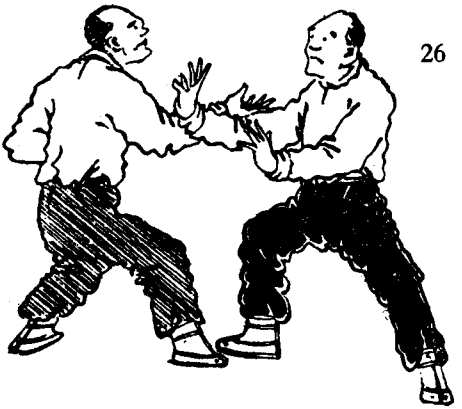

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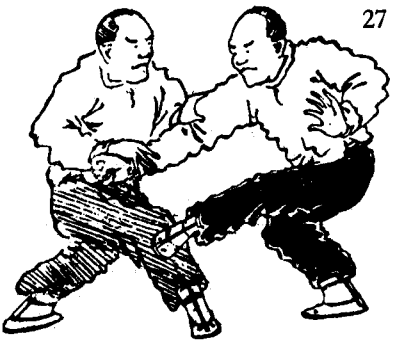

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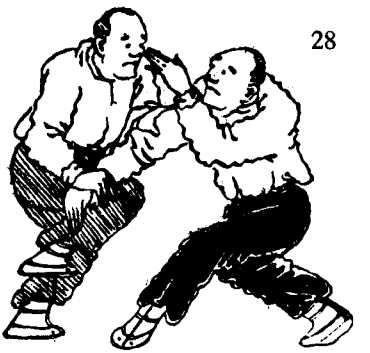
Method 5

I hit the opponent with my right palm.

He answers by catching hold of my right wrist with his right hand and my right elbow with his left hand and pulling me downwards and forward. I would in all probability fall forward and I should at this time quickly raise my left leg and stamp the opponent on the right leg. (fig 26-27.)

The opponent raises his right leg to avoid my attack. I should then use my left hand to poke against his eyes. (fig 28.)

The opponent would loosen his hold on my right arm. I should then quickly take a step forward with my right leg and using the force of my body, and raising my right arm, I should knock the opponent on the chest with my shoulder. He would in all probability fall backwards. (fig 29.)



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Method 6

The opponent hits me with his left hand.

I employ my right hand to block his left forearm. (fig 30.)

I then thrust my left hand upwards from under my right arm and employ it to contact and keep the opponent's left hand at bay while, at the same time, I take a step forward with my left foot. (Fig 31.)

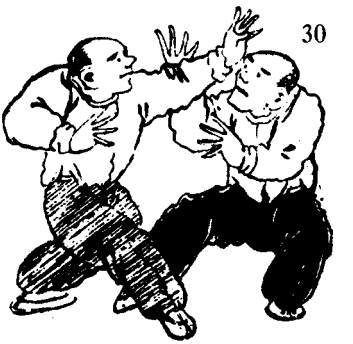
I then hit the opponent on the ribs with my right palm. (Fig 32.)

The opponent is likely to turn his body, withdraw his left hand and hit me on my left ribs with his right palm. I should withdraw my body slightly and employ my left forearm to contact the opponent's right forearm to keep him off. (fig 33.)

I should then employ my left forearm to rotate around the opponent's right forearm in such a way that my head could go under his right wrist. I should further use the left forearm to push his right forearm towards my inside. (fig-34.)

At the same time, I thrust my right forearm upwards from under my left forearm and thus keep his right arm away. (fig 35.)

I then could employ my left palm to hit the opponent on the right ribs. (fig 36.)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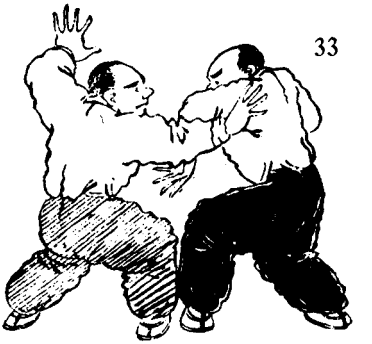
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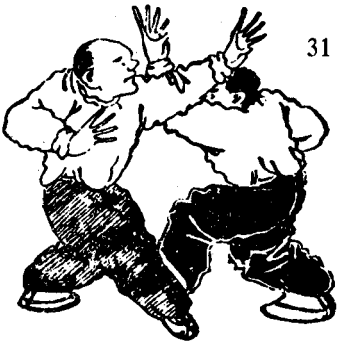

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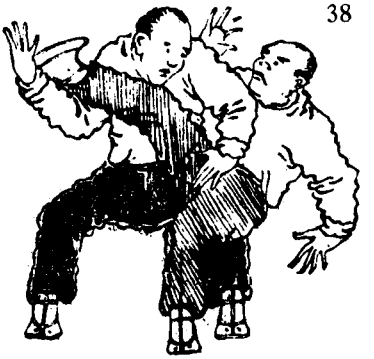
Method 7

The opponent kicks me with his right leg.

I quickly thrust my right hand downwards and employ it to raise the opponent's right leg. (fig 37.)

I should rotate my right forearm in an upward direction to secure my hold on his leg. At the same time, I should step forward quickly with my right and then my left foot. My left foot would be placed behind his left leg. I could then hit the opponent on the abdomen or private parts with my left palm. (fig 38.)



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Method 8

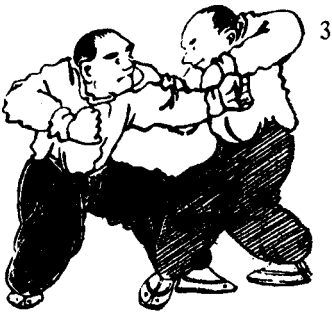
I hit the opponent with my left palm on the chest. He would twist his body, catch me on the wrist with his left hand and hit me on the left shoulder with his right palm.(fig 39.)

I should turn around as in (fig 40)

I then step back with my left leg and raise my right foot. (fig 41.)

Further, I catch hold of my own right wrist with my left hand, raise both arms to the level of my eyebrows and 'empty' my right foot. (fig 42)

Then, I rotate my forearm downwards and using force from my wrist, I hit at the opponent's right ribs with my forearm. (fig 43.)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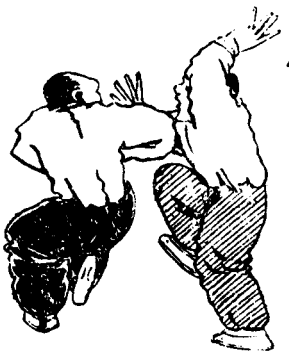
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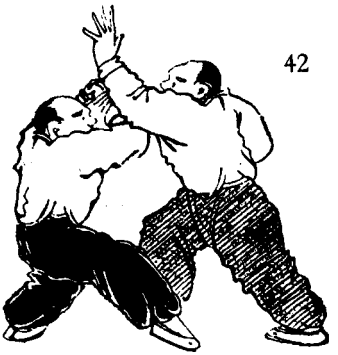
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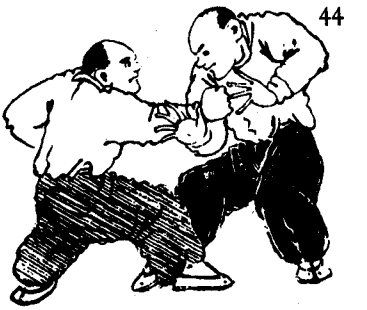
Method 9

The opponent hits me on the chest with his right palm.

I twist my body slightly to my left, empty my right step, and employ my right hand to catch his right wrist. (fig 44)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Then putting my weight on my right leg, I raise my left leg, at the same time hitting out with my left fist. (fig 45)

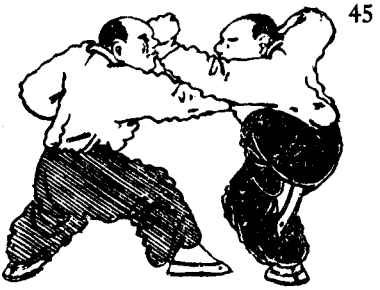
I then hook the opponent's right leg with my left foot and thrusting my left arm downwards on the inner side of the opponent's right arm, I push him backwards. (fig 46.)

The opponent would pull back his right arm, hit out with his left fist and raise his right foot. (fig 47.)

47

I should withdraw my left leg, hold on to his left wrist with my left hand and raise my right foot. (fig48)

Then I should hook his right foot with my right foot, thrust my right arm downwards on the inside of the opponent's left arm and push him backwards. (fig 49)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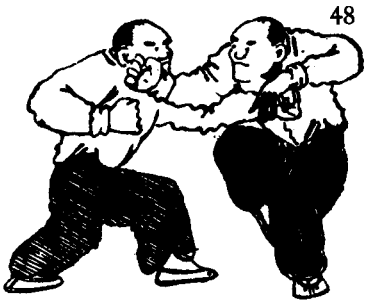
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Method 10

The opponent hits me on the chest with his right palm.

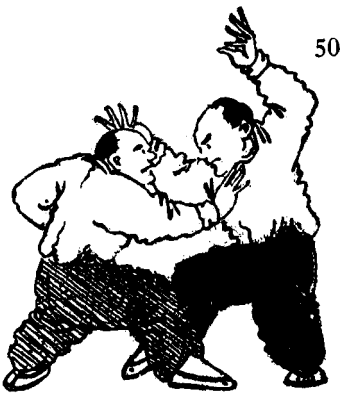
I withdraw my body slightly. (fig 50.)

Using my left hand I bend him on the wrist and at the same time, I press his right arm downwards, with my right elbow. (fig51)

Then I step forward with my left foot and use the fingers of my right hand to poke him on the eyes. (fig 52)

The opponent would probably hit me with his left palm and I should use my right forearm to block his left arm in a rotating fashion, upwards and outwards.(fig 53)

I then lower my body and hit out at the opponent's right shoulder with my left palm. (fig 54-55)



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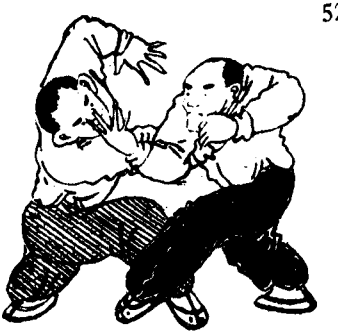

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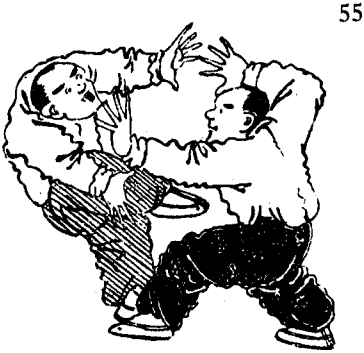

Method 11

I attack the opponent on the chest with right palm.

He catches on to my right wrist with his right hand and slaps me on the face with his left palm. (fig 56-57.)

I counter by turning my body towards my right, at the same time, raising my left foot. (fig 58.)

I then thrust my left arm downwards on the outer side of his left arm, continue the turn of my body, cross my left foot over my right leg to bring it down, and hit the opponent on the private parts with my left palm, while at the same time I thrust my right arm upwards. (fig 59.)

The opponent would probably hit me again with his left hand. I should then withdraw my right foot, form an empty stance with this right foot, turn around, lower my body by bending my left leg, and push my left hand towards my right shoulder and my right hand towards the outside of my left thigh. My left hand is used to guard against the opponent. (fig 60.)

If the opponent approaches further, I should step forward with my right foot and employ the back of my right wrist to hit him on the private parts. (fig 61)

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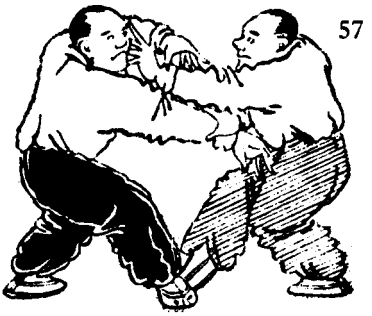
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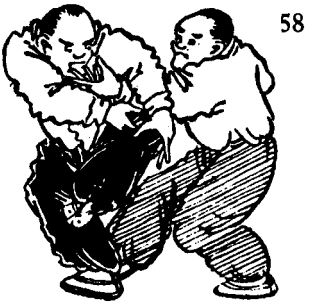
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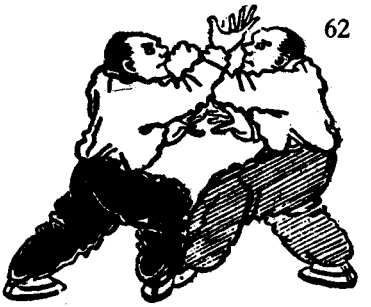

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Method 12

The opponent hits me with his left fist.

I quickly use my right arm to block it. (fig 62.)

At the same time, I toe in my right foot, turn my body towards my own left, raise my left foot, thrust my left hand from the region of my ribs forwards and backwards. (fig 63.)

After almost making a complete turn, I let down my left foot, thrust my left arm forward in front of the opponent's chest and employ my right hand to attack his eyes or throat. (fig 64.)

Then I employ my left arm to push the opponent backwards and downwards by moving my left arm from my left towards my right and in a downward direction. (fig 65.)

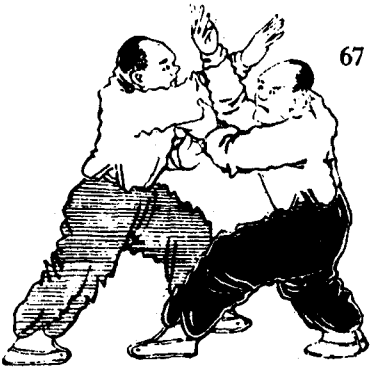
65

Method 13

The opponent raises his right palm and hits downwards. I should lower my body and thrust my right arm upwards. At the same time, I should catch hold of his right elbow with my left hand and take a step forwards with my left foot (toe in fashion). (fig 66-67.)

I then turn my body around as in fig 68.

Then using the coordinated force of my arms, waist and buttocks, I throw the opponent over my body as in fig 69.



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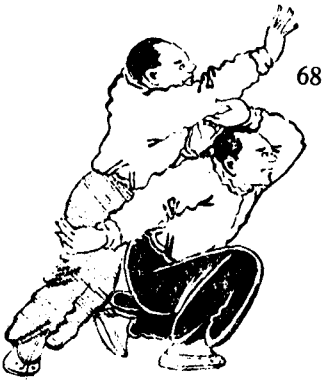

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Method 14

The opponent hits me on the face with his right palm. I use my right forearm first to block the attack and then again use my right fist to hit him back on the face. (fig 70.)

The opponent would probably counter by blocking. I should then rotate my right forearm and thrust it downwards and use the open palm to hit the opponent on the scrotum. (fig 71.)

At the same time, I should take half a step forward with my right foot (toe-outwards). Then, I should step forward with my left foot and hit the opponent on the face with my left fist. (fig 72.)

Like before, the opponent would probably attempt to block my attack. I should then rotate my left forearm and thrust it downward so that I could hit the opponent on the private parts with my left open palm. (fig 73.)

If the opponent takes a right step backwards to avoid my attack, I should hit upwards again with my left hand. At the same time, I should take half a step forward with my left foot (toe outwards direction). This move should be quickly followed by taking a step forward with my right foot and hitting out with my right fist against his face. (fig 74.)

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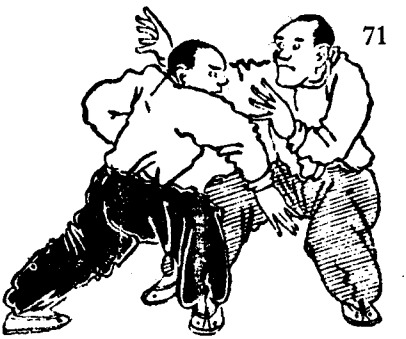

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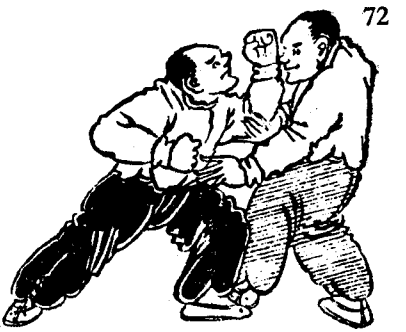

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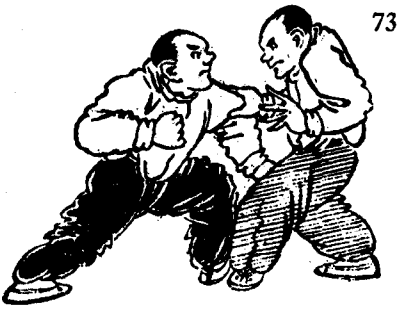

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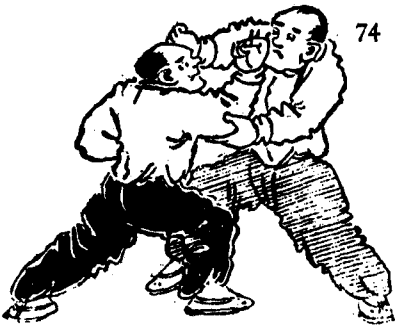

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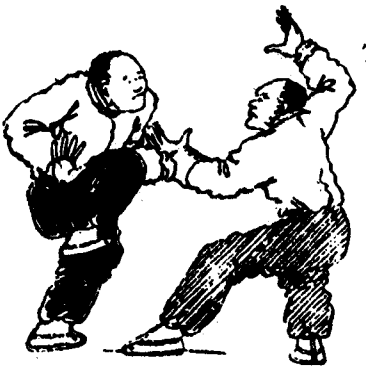

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Method 15

The opponent hits me with his left hand.

I catch hold of his left hand with my left hand. (fig 75.)

The opponent would try to withdraw his left hand. At this time I should also withdraw my left hand. Simultaneously, I should employ my right leg to kick forward against the opponent's ribs. (fig 76.)

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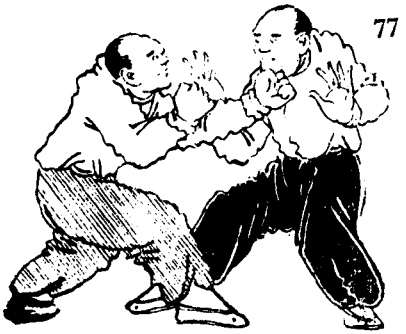

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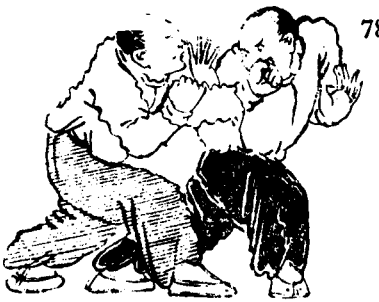
Method 16

The opponent hits me on the chest with his left fist. I block him with my right arm.(fig 77.)

I then turn my body towards my left, rotate my right forearm and take a step forward by placing my left foot behind my right foot. (fig 78.)

Continuing the rotating of my forearm I turn it downwards and hit the opponent on the stomach or scrotum with the back of my fist. (fig 79.)

Then I separate my both arms and throw the opponent backwards. (fig 80.)



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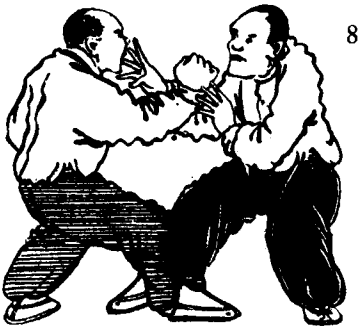

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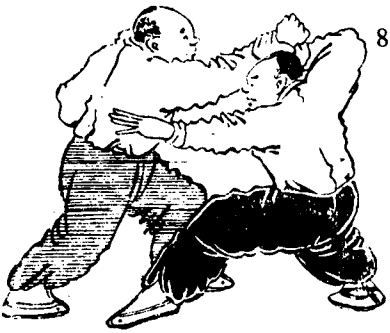

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Method 17

The opponent hits me on the chest with his right fist.

I twist my body to my his right. (fig 81.)

I then step forward with my left foot, thrust my right hand under his right forearm and then use this right hand to catch him on the wrist. (fig 82.)

The opponent would probably struggle and I should raise his right arm and poke him on the ribs with the fingers of my left hand. (fig 83-84)

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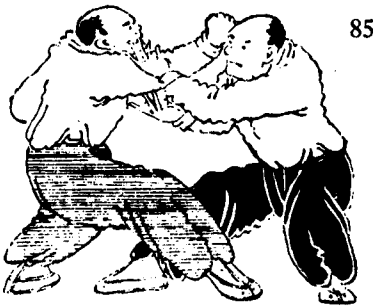
Method 18



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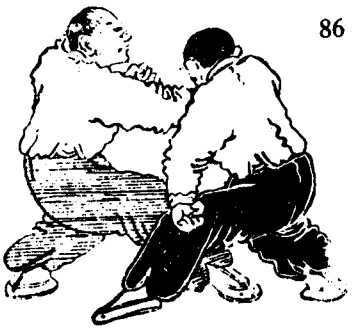
The opponent hits me on the face with his right fist.

I counter by blocking with my left hand and then employ my right hand to thrust it forward and upwards from under my own left wrist. (fig 85)

I then step forwards my left foot at the same time catching hold of his right wrist with my right hand and pulling him forward and downwards. (fig 86)



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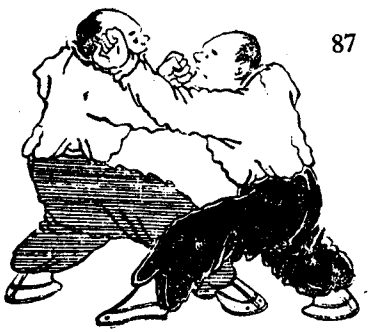
Then I hit the opponent on the ear with my left fist. (fig 87)

If the opponent moves his shoulder, I should pull him further downwards and forward and put my right foot across his right leg. (fig 88)



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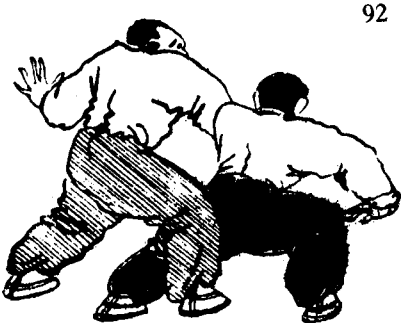

92

Method 19

Suppose I am battling with someone in front and an opponent creeps up from behind and catches hold of my neck. (fig 89)

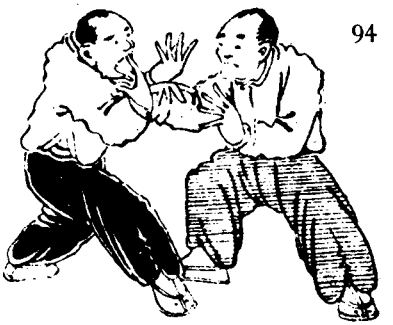
I should lower my body and my head. (fig 90)

Then, lowering my right shoulder, I should swing my head upwards from under the opponent's right wrist. (fig 91)

Using my left shoulder, I hit the opponent on the wrist to loosen his hold. (fig 92)

This is then quickly followed by a slap with the open palm on his private parts. (fig 93)

93



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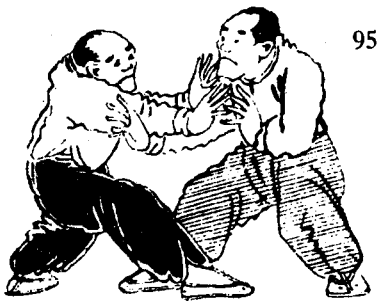

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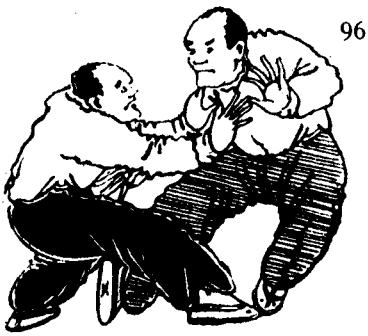

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Method 20

The opponent hits me on the chest with right.

I block his right wrist with my left hand, I then thrust my right hand forward and upwards from under my left arm so that my right hand ends up on the top of the opponent's right forearm. (fig 94)

Then I lower my body and by this time both my palms should be facing the opponent. (fig 95)

I should further push forward with both palms in such a way that my left palm controls his right arm and my right palm is against his ribs. (fig 96)

Method 21

The opponent hits me on the face with his right palm.

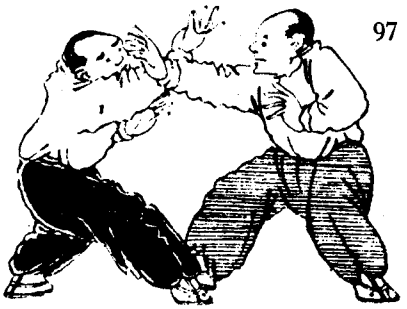
I quickly thrust right hand upwards and forward. (fig 97)

I then catch hold of the opponent's wrist. He would probably raise his arm to free himself. (fig 98)

With haste I should step forward with my left foot (toe in). (fig 99)

Then I place my body in close contact with his as in fig 100 . and hit him on the private parts with my left palm.

And, bending I should throw the opponent over. (fig 101-102)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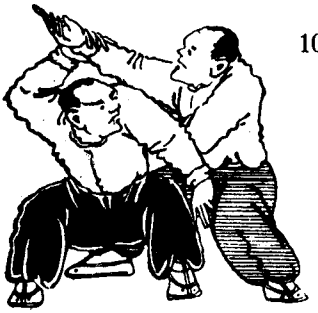
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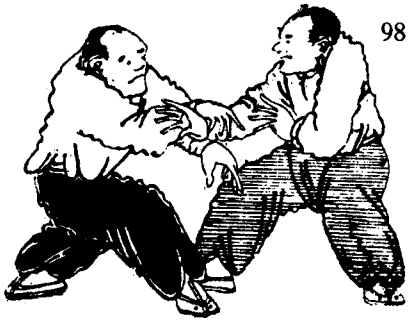
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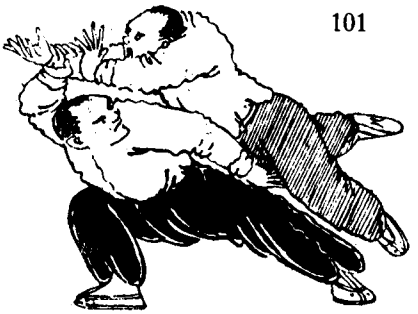
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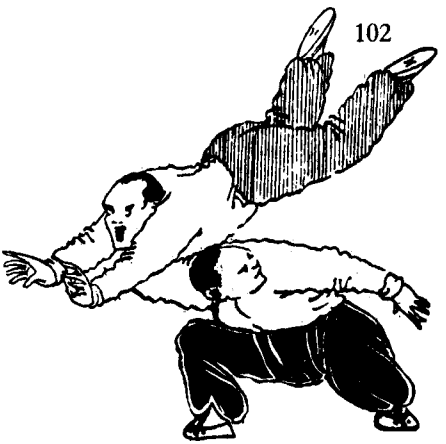

102

Method 22

I hit the opponent with my right hand.

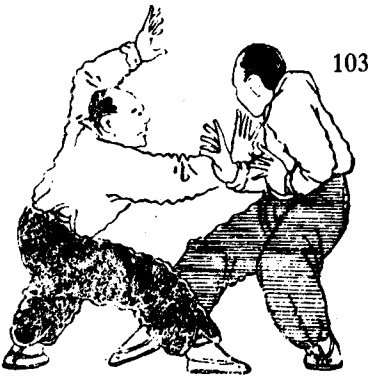
He withdraws his body slightly. (fig 103)

At the same time, he catches hold of my right wrist with his right hand and my elbow with his left hand. (fig 104)

I quickly thrust my right arm upwards and take a step forward with my left foot. Then, I employ my left hand to catch hold of the opponent's left hand. (fig 105)

Withdrawing my right arm and turning my body, I take a step forward with my right foot so that it lands behind the opponent's left foot. (fig 106)

Then toeing my right foot inwards, and in co-ordination with the lowering of my trunk, I swing and hit the opponent on the abdomen with my right forearm. (fig 107)



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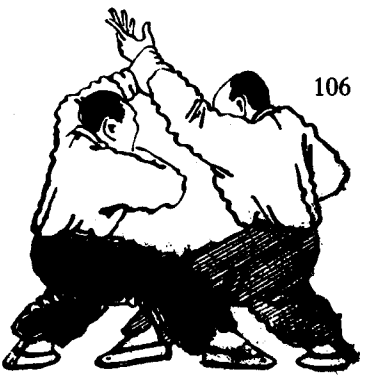

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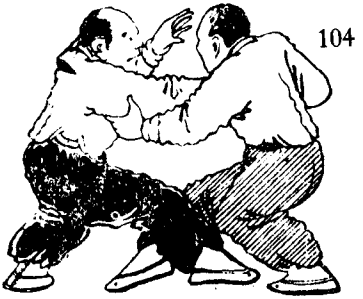

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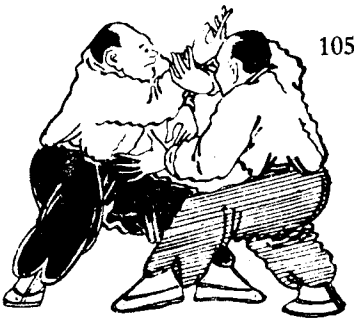

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107

Method 23

The opponent employs both hands to catch hold of my two hands. (fig 108)

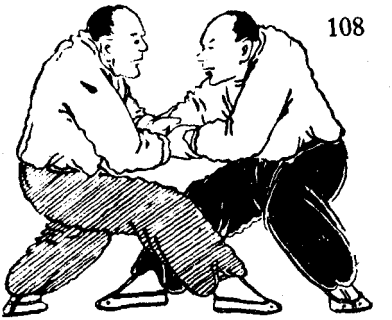
I thrust my hands in a criss-cross manner. (fig 109)

I continue this thrust upwards so as to free both hands. After my hands are freed, I then emloy them to catch hold of the opponent's wrist and pull him forwards. (fig 110)

I then push the opponent's left forearm against his chest and under his right armpit. At the same time, I take a step forward with my right foot and place it behind the opponent's right foot, with toe pointing inwards. (fig 111.)

Then I turn around, catch hold of his right forearm with both my hands, place his right arm across my right shoulder and lower my self as in fig 112.

Then I can throw him over me as in fig 113.



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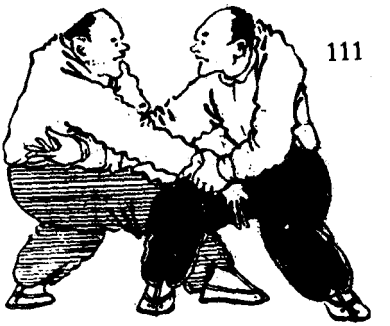

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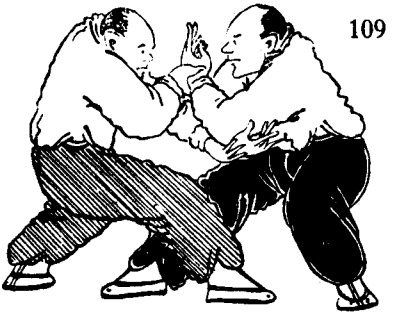

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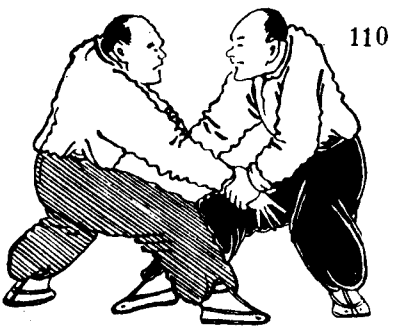

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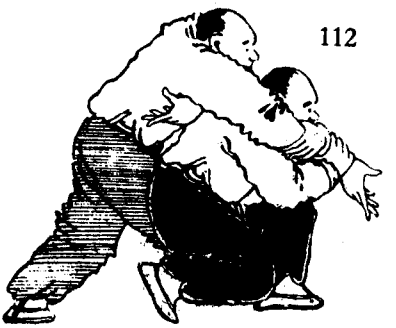

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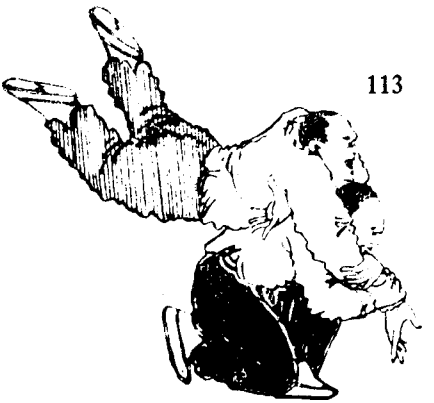


113

Method 24

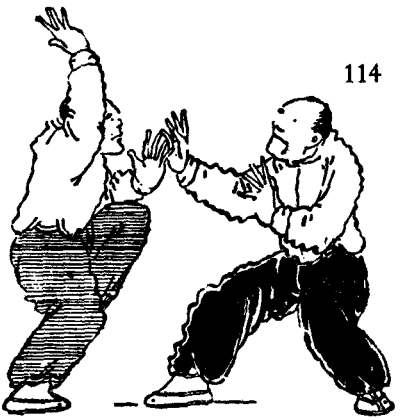
The opponent cuts me on the face.(fig 114.) with his right palm.

I thrust my right forearm forward and slightly upwards and in contact with his right elbow to prevent his right hand from swinging backwards. (fig 115)

Then I step forward with my left foot. At the same time, I employ the fingers of my right hand to poke into his right armpit. (fig 116)

Then I employ my left hand to claw his ribs. (fig 117.)

Lowering my body and in coordination with force exerted from the waist, I can then push the opponent backwards. (fig 118.)



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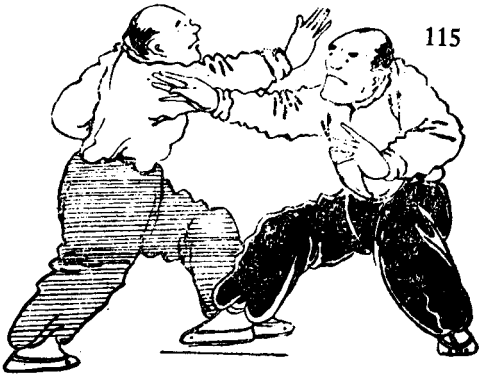

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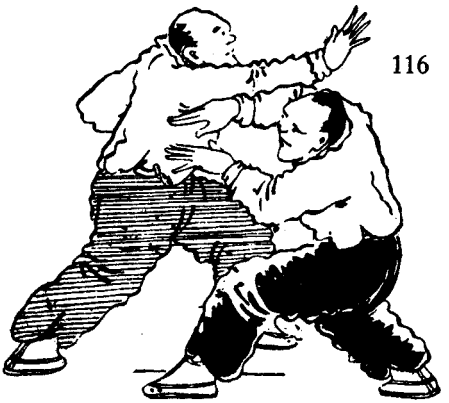

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118

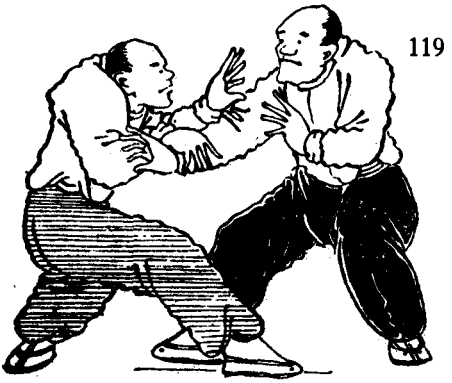
Method 25

The opponent catches hold of my right wrist. (fig 119)

I then thrust my right hand upwards and obliquely towards my left and thus release my right wrist. Then I rotate my right hand and employ it to catch the opponent on the right wrist, (fig 120), at the same time pulling downwards and forwards while I take a step forwards with my left foot. (fig 121)

Then, I employ my left shoulder to hit the opponent on the right shoulder. (fig 122)

At the same time, I hit the opponent on the stomach (or the private parts) with the back of my left hand. (fig 123)



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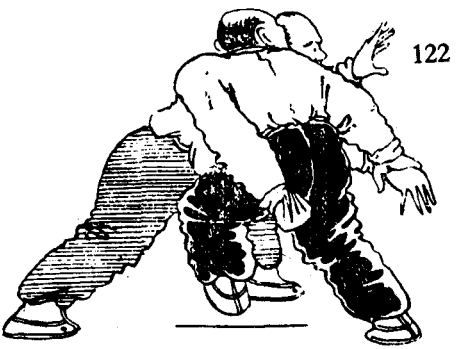

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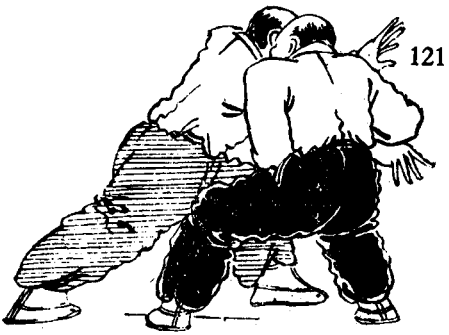

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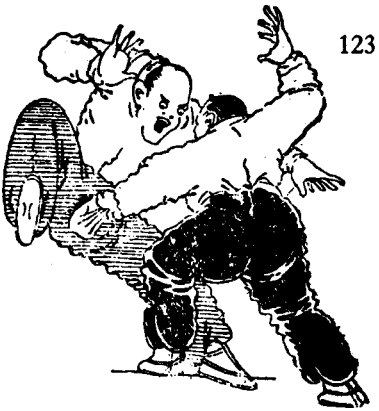

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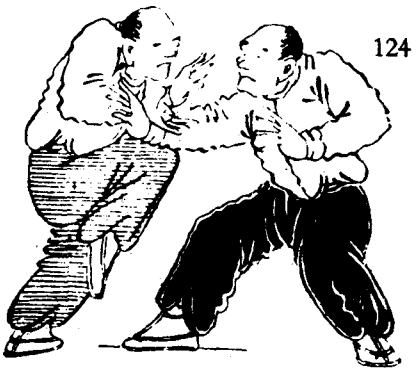

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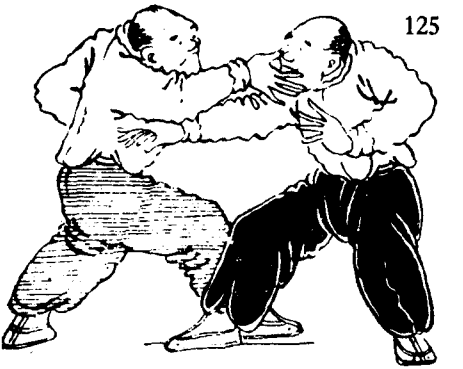

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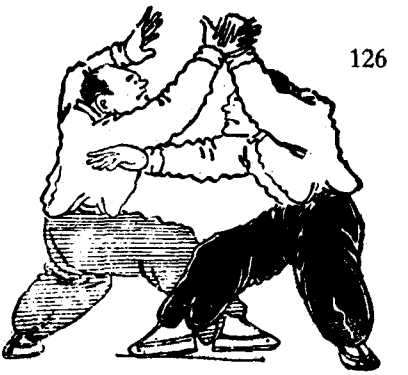


126

Method 26

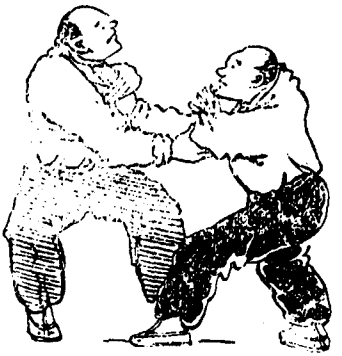
I hit the opponent with my right palm. (fig 124)

He withdraws his body slightly and catches hold of my right wrist with his right hand. (fig 125)

I quickly employ my left hand to lift up his right hand. (fig 126)

Then I take a step forwards with my left foot, lower my body so that I go forward under the opponent's right arm. At the same time, thrusting my left hand upwards and raising my right leg, I hit the opponent on the ribs with my right hand and look backwards by twisting my head as in fig 127.

127



128

Method 27

I hit the opponent with my left hand. The opponent catches my left hand with his left hand and employ his right hand to raise my left elbow. (fig 128)

I should twist my left foot inwards, raise my right foot and turn my body to my right. (fig 129)

Then I can kick backwards on the opponent's private parts. (fig 130)

129

130

Method 28

Suppose an opponent holds on to my back. (fig 131)

131

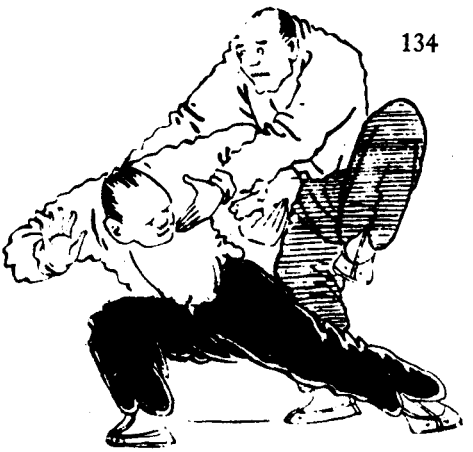
To break his hold, I can place my hand on top of his and using my fingers, I should scratch hard against his nail beds. The pain caused by this scratch is sufficient to make him release his hold.

I can then use my left elbow against his chest. (fig 132)

After this, there are two alternatives:

1. I can stoop down, catch hold of the opponent's foot and pull it forward and upwards. This would cause him to fall backwards. (fig 133)
2. I can raise my leg backwards against his private parts.

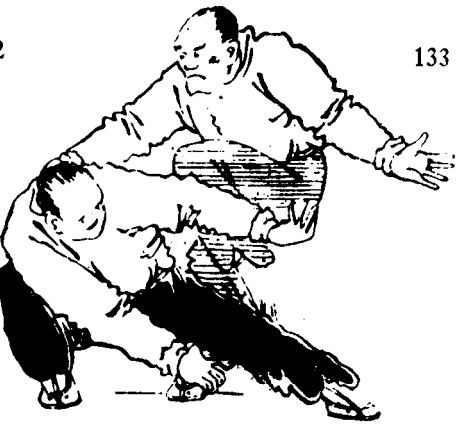
Suppose the opponent embraces me from behind by including my arms in his embrace, I can lower my body and separate my arms in an expansive manner. This would cause the the opponent to loosen his hold. (fig 134)



134

I can then turn around and hit the opponent on the private parts with right palm. (fig 135)

132



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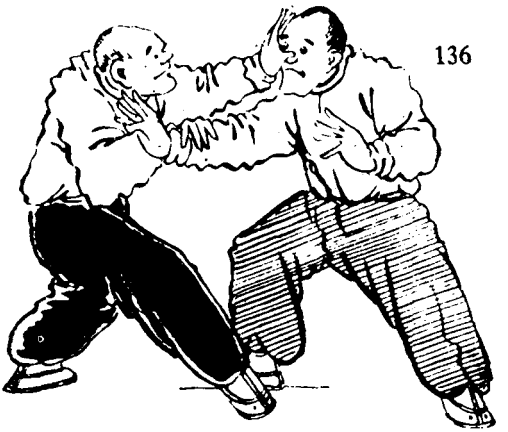
Method 29

The opponent hits me with his right palm. I catch hold of his wrist with my right hand and attack him on the face with my left palm. (fig 136)



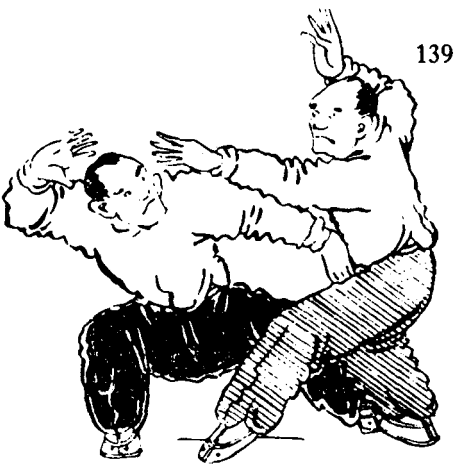
136

The opponent would probably block my left hand with his left hand. (fig 137)

I should then attack his chest with my right palm. (fig 138)

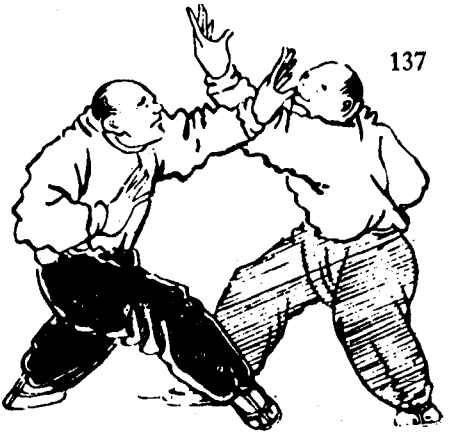
He would probably counter by blocking my right hand.

I should then step forward with my left foot (toe pointing inwards) so that it is placed at the side of the opponent's right foot. Simultaneously, I should hit him on the private parts with my left palm. (fig 139)



139

The opponent would probably block my left arm attack. I should then quickly swing around to my left and hit the opponent on the private parts with my right palm. (fig 140)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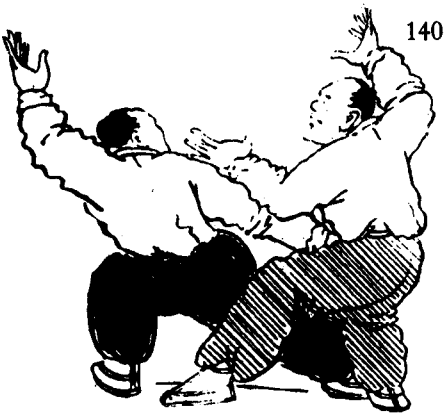
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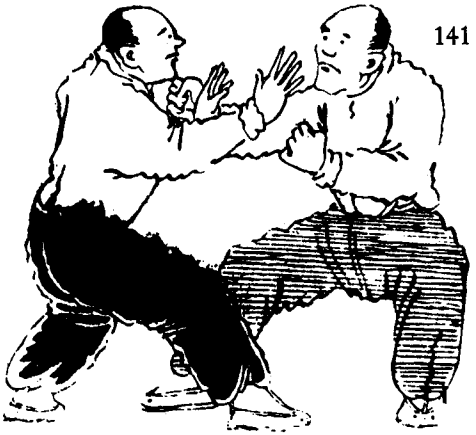

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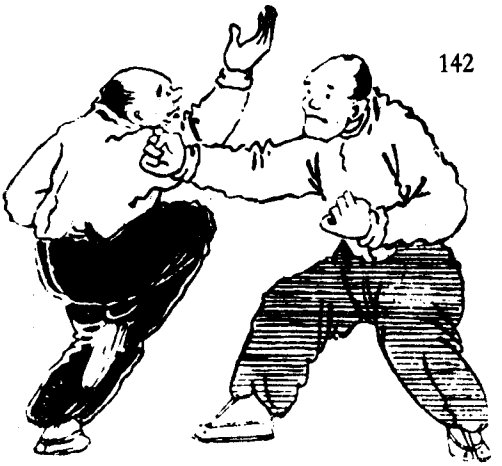


142

Method 30

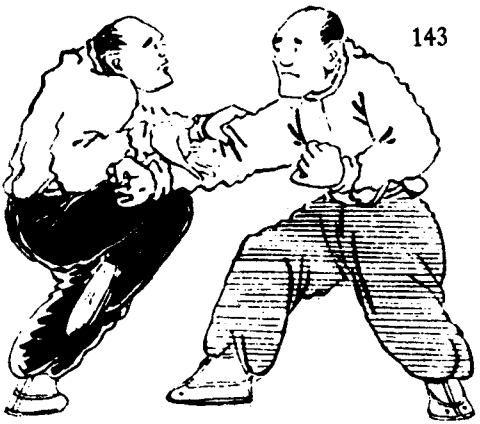
The opponent attacks me on the chest with his right fist. (fig 141)

I thrust my right arm upwards on the outside of the opponent's right wrist. (fig 142)

Then I catch hold of the opponent's wrist. (fig 143)

The opponent would try to raise his right arm. I should employ my left hand to lift up his elbow and my right hand to attack his throat. (fig 144)

Simultaneously, I should coordinate my attack by taking a step forwards. (fig 145)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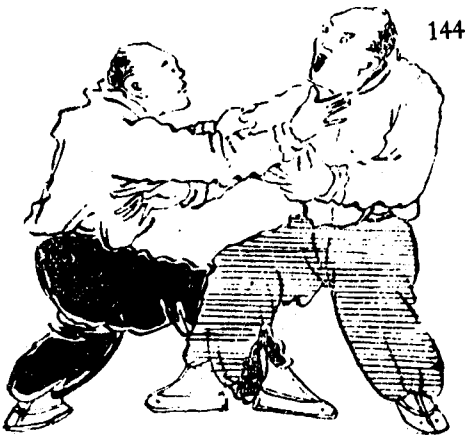
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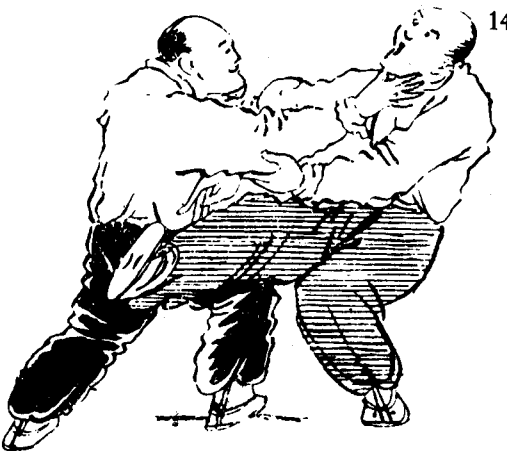
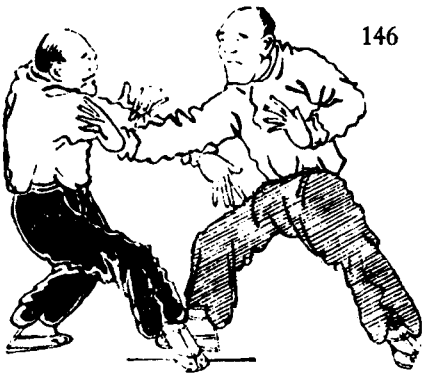

145

Method 31

The opponent attacks me with his right palm. I should twist my body and employ my right arm to deviate his right hand by thrusting my right arm downwards on the outside of the opponent's right arm. (fig 146)

I should then take a step forwards. (fig 147)

The opponent would probably attempt to withdraw himself and at this time, I should push him with both my palms. (fig 148)



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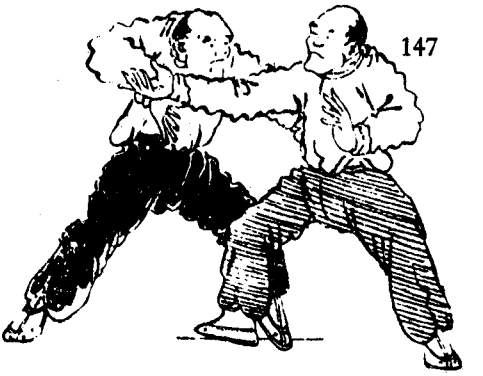

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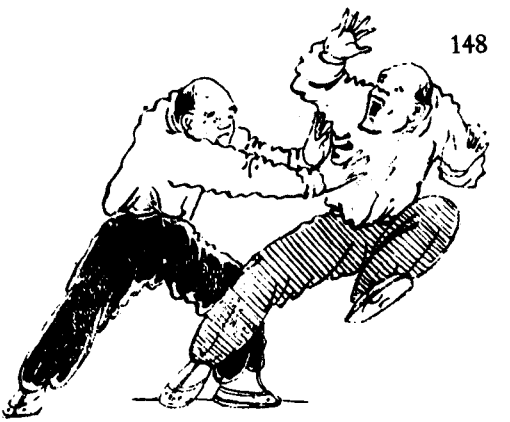
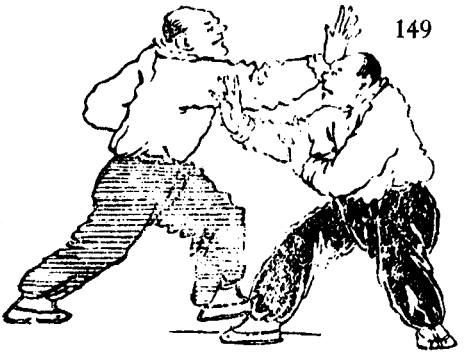


148

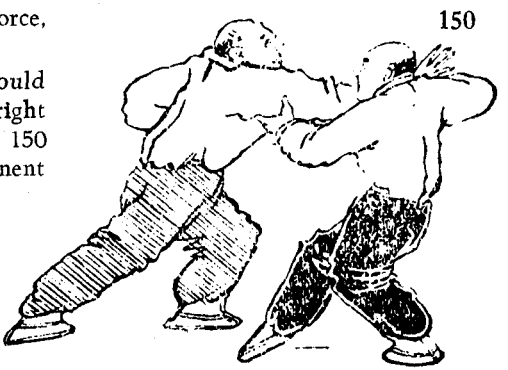
Method 32

The opponent attacks me with his right hand. I should deviate his right arm with my right hand. (fig (fig 149)



149

Then I should catch hold of his right wrist, empty my right step, hold on to his elbow with my left hand and employing the momentum of his forward force, pull him forward. (fig 150)



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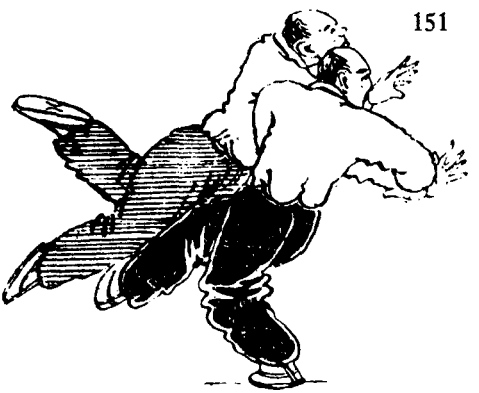
At the same time, I should place my right foot across his right knee. The combination of figs 150 and 151 would cause the opponent to have a nasty fall.



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Method 33

The opponent attacks me with his right palm. I first empty my right step. Then, I thrust my right forearm in contact with the outside of the opponent's right forearm.

Then, I rotate my right forearm to the under side of the opponent's right forearm and taking a step forwards with right foot, I thrust my right hand fingers against the opponent's armpit. (fig 152)

The opponent would withraw his right arm to counter this attack.

I should quickly step forward with my left foot(toe inwards)and employ the fingers of my left hand against the opponent's eyes.(fig 153)

The opponent would raise his arms to block this attack. At this time I should withdraw my right hand, raise my right leg, and turn around. Then, I should employ the fingers of my right hand against the opponent's eyes by pushing my right hand backwards from my right shoulder. (fig 154)

The opponent would probably block this attack by raising my right elbow. I should then step down with my right foot and rotate my right forearm so that I can again attack his eyes with the fingers of my right hands. (fig 155)

The opponent would again probably try to raise my right elbow with his left forearm. I should then step forwards with my left foot, thrust my left forearm upwards on the outside of the opponent's left forearm and hit the opponent on the ribs with my right palm. (fig 156)

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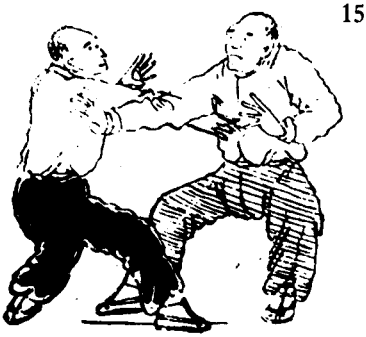

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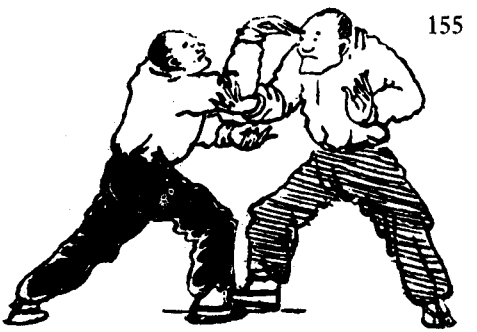

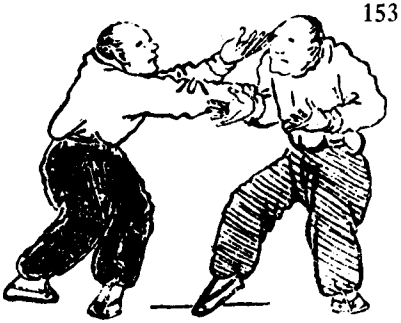

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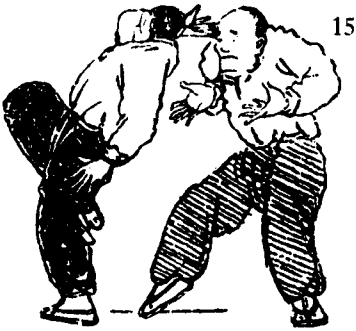

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BOOK COMMENTS

The secret arts of **Chinese Leg Manoeuvres** in picture by master Lee Ying-arng is an excellent book on foot-fighting, it should be of interest to all self-defense enthusiasts, because the leg is stronger and longer than the arm.

Osmo Tuisknla
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Mr. Lee Ying-arng's book **Chinese Leg Manoeuvres** is the answer to all followers of Oriental Self-defence who wants a clear, concise instructional book, I find it so practical, that I recommend unreservedly to all member's of Judo, Karate, Kenpo and the other Gung-fu systems. Certainly he is one of the most qualified authors, who will make a vital contribution to the now evident and world wide interest in Chinese Self-defence. Let's hope he'll have more books to offer really soon.

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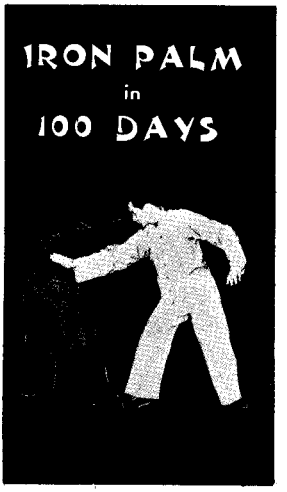

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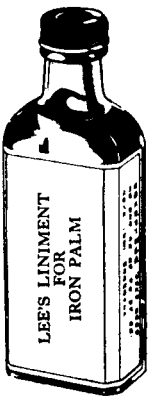

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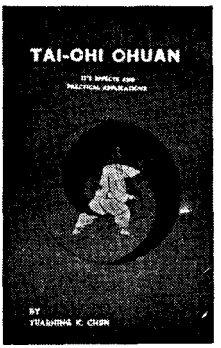
Mr. Yearning K. Chen (陳炎林) in his youth was a weakling. After resorting to the Martial arts, he attained good health and thus devoted his sole attention to it's study. Later, he was fortunate enough to study under the famous Tai Chi master, Tien Sou-Lin, (田兆麟) who came all the way from Peking Shanghai, to give Mr. Chan tuition, in the privacy of his home. After over ten years of devoted study under Mr. Tien Mr. Chen ultimately mastered the profound principles of the Tai Chi Art. In 1943, he composed a treatise entitled, "A complete text on Tai Chi Chuan, Tai Chi Sword, Knife, Staff and various practical applications of the Tai Chi Art." He thus, for the first time, publicised to the world, his personal knowledge and experience.

This book contains the essence of that section of Mr. Chan's text on Tai Chi Chuan. The whole book is well illustrated and the movements depicted within, should proved easy even for a beginner. No teacher is required and everyone can coach himself, by the use of this book. Indeed, for those interested in Tai Chi, this book must be cherished, as an essential source of reference.

李 英 昂
LEE YING-ARNG

Founder of
Lee' modified Tai-Chi Chuan

Author of
The Secret Art of
Chinese Leg Manoeuvres



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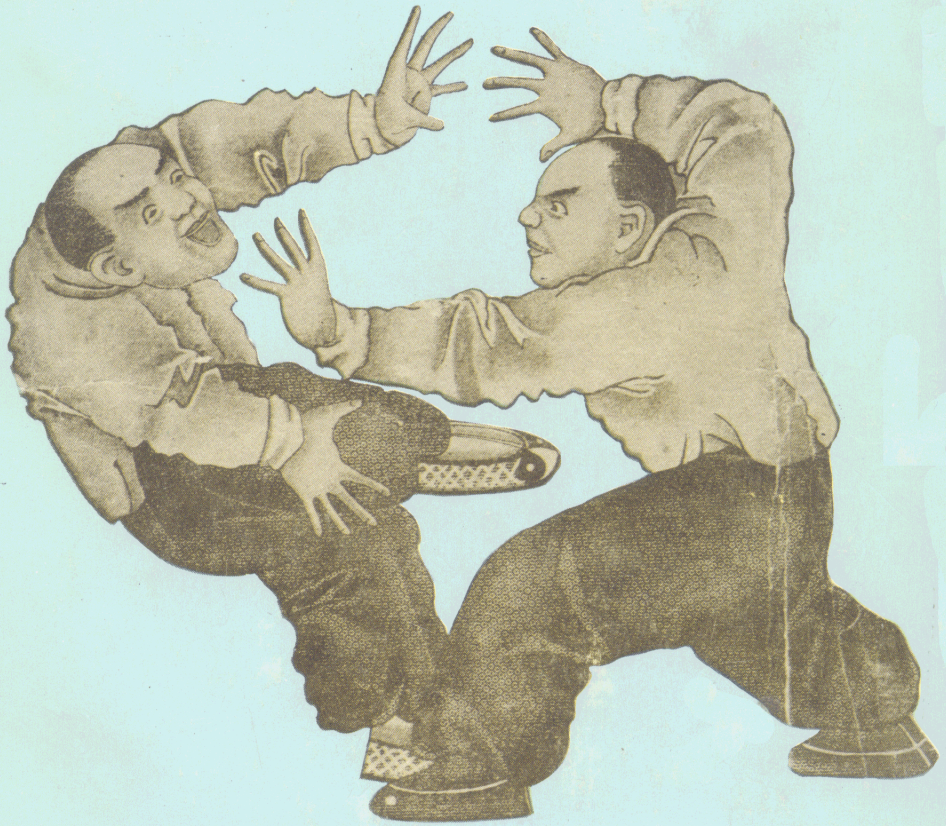

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